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NOTES

ON THE

CARTOONS OF RAPHAEL NOW IN THE
SOUTH KENSINGTON MUSEUM,

AND ON

RAPHAEL'S OTHER WORKS:

PREPARED FOR THE SCIENCE AND ART DEPARTMENT,

BY

CHARLES RULAND,

FORMERLY LIBRARIAN TO THE PRINCE CONSORT.



LONDON:

PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,

PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.

FOR HER MAJESTY'S STATIONERY OFFICE.

1866.

[Under Revision.]

13480.

Price Sixpence.



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BRIEF NOTES ON RAPHAEL'S CARTOONS,

LENT BY THE QUEEN

TO THE

SOUTH KENSINGTON MUSEUM,

June 1865.

TOWARDS the year 1512 or 1513 the ornamentation of the Sistine, the Pope's Chapel in the Vatican, had proceeded as far as we see it now, except the gigantic fresco of the Last Judgment, executed many years later by Michel Angelo.

The Sistine Chapel.

The older Florentine and Umbrian masters had decorated the upper part of the walls with frescoes representing the most important incidents of the Lives of Moses and of Our Saviour.

Its early decoration.

The ceiling had been intrusted to Michel Angelo by Pope Julius II., and he had made use of it for representing the history of the creation of the world and man, and the hopes of mankind in the future Messiah, as they embodied themselves in the mighty figures of the prophets and sibyls, and in various incidents of the history of the Israelites.

M. Angelo's ceiling.

Leo X., wishing to continue the work of his predecessors, committed to Raphael the further decoration of the Sistine Chapel; this time to be carried out, not in frescoes, but in tapestries with which the lower part of the walls was to be covered on feast days. For these, Raphael had to prepare the designs or cartoons, destined not only to guide the weavers in the general composition, but to be strictly adhered to in the minutest details of drawing and colouring. The leading thought of this new series of works of art was to continue the series commenced in the older frescoes,—the creation of mankind, the history of the law, the hopes of a Messiah, and the life of Our Saviour,—by representing the foundation and the earliest history of the Christian Church. Thus the subjects were chosen out of the lives of the two

Raphael continues the decoration.

The subjects selected.

great apostles, St. Peter and St. Paul, as the two founders of the Church organization. They were ten in number:—

- a. The Miraculous Draught of Fishes.
- b. Christ's Charge to Peter, or "Feed my Sheep."
- c. The Stoning of St. Stephen.
- d. The Apostles healing the Sick at the Beautiful Gate of the Temple.
- e. The Death of Ananias.
- f. The Conversion of Saul.
- g. Elymas the Sorcerer struck Blind.
- h. St. Paul and Barnabas at Lystra.
- i. St. Paul Preaching at Athens.
- k. St. Paul in Prison at Philippi.

To which must be added an eleventh composition intended to adorn the high altar,—

- l. Christ crowning the Virgin Mary.

Preparation of
the cartoons.

The payment.

Mode of pro-
ceeding.

The cartoons were designed and painted with considerable rapidity during the years 1515 and 1516, as we learn from two records of payments made to Raphael for them; one of three hundred "ducats camera," on the 15th of June 1515, and the second of 134 ducats, on the 20th of December 1516. Whether this sum of 434 ducats (about 160*l.*) represents the whole remuneration received by Raphael, or only part of it, we are unable to affirm with anything like certainty. As to the mode of working adopted for these cartoons, we receive most valuable information, not only through an attentive study of them, but also from various authentic drawings still existing, and which are nothing else but Raphael's own first sketches of the compositions. Thus, there exist, *e.g.*, in the Royal Library at Windsor Castle, the original drawings for the Miraculous Draught, for Christ's Charge to Peter, and for Elymas; in the collection of the Archduke Albert at Vienna the first sketch for the Stoning of Stephen; in the Uffizj at Florence the original study for the principal group of Paul's Preaching at Athens.

These drawings, the dimensions of which do not exceed a middle-sized oblong folio, when fully matured by detailed studies from life for the more important single figures, were handed over by Raphael to some of his pupils for the purpose of being enlarged, and transferred to the large cartoons ("*cartone*"), numerous sheets of stout paper pasted together so as to obtain the required dimensions.

Raphael's
assistants.

The principal assistants of Raphael in this work, were Giulio Romano, Francesco Penni, and Giovanni de Udine.

We shall not be very far from the truth, if we suppose that these pupils, after having prepared the designs in black

chalk, and commenced the colouring in distemper to a certain extent, withdrew again, and left it for Raphael himself either to apply the last finishing touches, or to make such alterations and corrections as the unity of composition, or the harmony of colouring, would seem to require.

It would be more than difficult to point out on the cartoons themselves how far Raphael's own hand is still discernible. Not only were these pupils most able artists themselves, but ill treatment and the unavoidable injuries of time have exercised their blended influences over the various touches, and it will be safest to limit one's-self to a general indication of those parts in which Raphael's hand appears to have left the most unmistakeable traces.

Raphael's own work.

Thus, the cartoon of the Miraculous Draught is admitted by nearly all connoisseurs to bear the clearest testimony to Raphael's personal work, not only in the two principal groups in the boats, but also in those rather numerous minor figures on the distant shore of the lake. Perhaps Raphael intended that the execution of this first cartoon of the series, almost entirely done by himself, should serve his pupils as a guide and an example to be followed in the preparation of the others.

Again, the grand figures of Christ, St. Peter, and St. John, in the Charge to Peter,—the care-worn head of the cripple, and others, in the Apostles at the Beautiful Gate,—the most impressive compositions of the Death of Ananias or of St. Paul's Preaching at Athens,—place it beyond doubt that the master's own hand has been at work here, and still speaks to us from these sheets.

Probably during the latter part of the year 1516 the cartoons were forwarded to the famous looms at Arras in Flanders, where the weaving must have been proceeded with most rapidly during the next eighteen months. As a superintendent of the work, a highly creditable tradition names a certain Bernard van Orley, a Flemish pupil of Raphael. We hear also of Michael Coxcie, another Dutch artist studying under Raphael's direction, as having been employed in the Arras manufactories, but his co-operation is more than doubtful.

Weaving at Arras.

Flemish assistants.

The tapestries arrived at Rome at any rate before the 21st of April 1518, for on that day, as we are informed by a manuscript account book of Leo X.'s household, 29 ducati (some 12*l.*) were paid for their transport from Flanders to Lyons, and thence to Rome. The note is highly interesting, inasmuch as it speaks expressly of 11 tapestries ("xi. panni d'arazzi"). That the eleventh tapestry (which has been lost since) represented the coronation of the Virgin we are

Tapestries arrive at Rome.

assured by a memorandum written in 1748, which mentions it as still existing in the Sistine Chapel; its composition is probably preserved in a contemporary engraving by the so-called "Maitre au Dé."

Exhibited.

From the diary of Leo X.'s master of the ceremonies, still existing in the Vatican, we learn that the tapestries were publicly exhibited in the Sistine Chapel on St. Stephen's Day, 1519, and that "universal judgment pronounced them "to be finer than anything else on the globe." As an interesting exception from this universality of admiration, we may mention that Sebastiano del Piombo wrote to his friend and master, Michaelangelo, a few days later, that the tapestries appeared to him inferior in design to his (Sebastiano's) own picture of the Raising of Lazarus, now in the National Gallery.

Before we return to the original cartoons and their subsequent fate we may add a few more notes concerning the tapestries and their history.

Their cost.

As to the price paid for them we have no decisively reliable information. Paris de Grassis, the master of ceremonies, whose diary we have quoted before, says they cost 2,000 ducati each; this would bring the complete set of 11 to nearly 8,000*l*. Vasari estimates them at 70,000 scudi (above 14,000*l*), and another writer of the time as high as 50,000 ducati, or nearly 18,000*l*.

Stolen in 1527.

Unhappily they were not destined to remain very long undisturbed in the Sistine Chapel. At the pillage of Rome in 1527 by Charles V.'s army they were carried away to France; Anne de Montmorency, Henry II.'s connétable, purchased them, had them repaired, and sent them back to Rome in 1553. In the Vatican they remained until the time of the French Revolution, when they appear to have been stolen, as the story goes, for the sake of the gold threads interwoven in their tissue. Fortunately the experiment of extracting the precious metal by burning one of them does not seem to have answered. In 1808 we find them at Genoa, where Pope Pius VII. had them bought for 1,300 scudi (about 265*l*), and brought back to the Vatican.

Returned in 1553.

Stolen again in 1798.

Repurchased for the Vatican.

There they have remained ever since, exhibited in a gallery of the Vatican. Injured of course by the various hardships and restorations they have undergone,—one of them (the Elymas) actually torn in two, so that only the upper half of the figures has been left,—they nevertheless preserve, though in a dimmed and obscure form, the stamp of the pure and noble genius who in designing them has proved himself the greatest master of composition.

Returning to the original cartoons, we have first of all a sad story to tell of the most cruel ill-treatment they underwent immediately after having left the master's studio. By the Arras weavers they were cut into rather narrow slips, so as to adapt them to the width of their looms; and were handled, apparently, with no greater care than any other ordinary pattern which they were called upon to reproduce. Nor were the 11 cartoons even allowed to remain together in the store and lumber rooms of the Arras manufactories. As early as the year 1521 we hear of the Conversion of St. Paul having been in the possession of Cardinal Grimani, the highly accomplished amateur at Venice. It appears to have been irrecoverably lost since, together with those of the Stoning of Stephen, of St. Paul in Prison, and the Coronation of the Virgin.

Damage done
to the cartoons.

Disappearance
of four.

About 1630, Peter Paul Rubens informed Charles I. of the existence of the remaining seven, and soon afterwards they were secured for the King at a considerable expense ("magno pretio"). Vanderdort's manuscript catalogue of King Charles's collection informs us of two being kept "in a slit box wooden case, and the other five are by the King's appointment delivered to Francis Cleyn" (or Cleen, a German painter employed under the superintendence of Sir Francis Crane in the Royal Tapestry Manufacture at Mortlake in Surrey), "to make hangings by."

Purchased by
Charles I.

At the disposal of King Charles's collections by the Long Parliament the cartoons were valued by the commissioners at 300*l.*; but Cromwell's accession to power prevented the actual sale of them.

Saved by
Cromwell.

Under Charles II. they had a very narrow escape from being handed over to France; Barillon, Louis XIV.'s minister at the Court of St. James, had all but concluded the purchase, when Lord Danby interfered, and by his earnest representations prevailed upon Charles II. not to part with such inestimable treasures.

and Lord
Danby.

Through all these years the cartoons appear to have remained in the same state in which they had been left by the Arras weavers. It was William III. who ordered all the bands and slips of paper to be re-united, and laid down upon canvass, under the direction of the painter William Cook, and then had them placed in the gallery specially erected for their reception at Hampton Court by Sir Christopher Wren.

Placed at
Hampton
Court.

In 1764 (or according to other reports in 1761) they travelled to Buckingham House in London, thence to Windsor Castle in 1787 or 1788, where they remained until

Replaced at
Hampton
Court.

1814, when the Prince Regent caused them to be taken back.

In 1865, Her Majesty the Queen graciously lent them to the South Kensington Museum, bringing them thus within easier reach of the student and the amateur; with the view of carrying into effect a suggestion made by the Crown Princess of Prussia, in remembrance of a plan of his Royal Highness the Prince Consort, viz., to assemble together, if possible, all Raphael's works now existing in England.

Copies of the
cartoons.

Of the original cartoons, as well as of the tapestries, many copies have been taken during the course of the three centuries of their existence.

That the cartoons were copied at a very early date, and without much regard for their preservation, we see upon themselves; every outline is pricked or rudely traced, so that they are almost cut through, in order to procure faithful copies, probably for the purpose of further reproduction by tapestry work.

Beautiful fragments of such early copies are preserved in many collections, especially in the Louvre, in the collections of H.R.H. the Duke of Aumale, the Grand Duke of Saxe Weimar, and of Christ Church College at Oxford.

Soon after their transfer to England, carefully reduced pen and ink drawings were prepared by the before-mentioned Francis Cleyn and his brother Jan, between 1640 and 1646; formerly in the Royal collection at Windsor Castle, but now in the possession of Mr. Griffith, at Oxford. Copies in oil, now at Knole (Kent), were made by Daniel Mytens soon afterwards. Sir James Thornhill's copies were presented to the Royal Academy in 1800 by Francis Duke of Bedford. Smaller copies were made, amongst others, by Charles Jervas and W. Cook.

A remarkable series of very early full-size copies in distemper, on canvass, exists in the possession of a French amateur at Rome.

Reproductions
of tapestries.

The desire of many a prince to possess copies of works which had created such universal admiration led to their frequent reproduction in tapestry. We shall quote only a few of the more remarkable sets still existing.

Leo X. is said to have presented a complete one to King Henry VIII. Although no proof can be produced for this assertion, it is certain that such a set existed in England at an early date, usually decorating the walls of the Banqueting room at Whitehall. Purchased by the Spanish Ambassador Don Alonzo de Cardenas, after the death of Charles I., these tapestries went to Spain, into the possession of the Dukes

of Alba. Repurchased in 1828 by Mr. Tupper, they were brought back to England, exhibited for some time at the Egyptian Hall, and finally acquired in 1844 by the late King of Prussia. They are now at the Berlin Museum, to the extent of nine pieces; seven after these cartoons, and two representing the conversion of St. Paul and the death of Stephen. Another very early set of nine pieces exists in the Ducal Palace at Mantua, where they were brought from the Church of St. Barbara of the same town. Woven at Mantua itself, they correspond with the cartoons and the Vatican tapestries; only the Delivery of St. Paul from Prison is replaced by a Resurrection.

Two other entire sets are preserved at Madrid, in the possession of the Crown of Spain; one is said to be exactly like the tapestries in the Vatican, the other of rather inferior workmanship.

Six pieces (the Ananias missing), apparently very old reproductions, exist at Dresden.

At Ford Abbey there were five pieces; three others have come into the possession of the Marquis of Exeter at Burleigh House.

At Boughton Hall the Duke of Buccleuch has two sets of eight pieces; some of them only parts of the respective compositions. They were inherited from the Dukes of Montague. The larger set was probably made at Mortlake at the before-mentioned factory, established there by William Sheldon under James I. An Elymas struck Blind is preserved at Hampton Court. The Department of Science and Art possesses a tapestry of "Feed my Sheep." It is not at all improbable that many more of such English reproductions, chiefly from the Mortlake looms, may still exist in this country, hidden and forgotten in the storerooms of old country seats, or even of royal palaces.

Numerous engravings have rendered these works of art more generally accessible; a few may be mentioned here, Engravings,
&c.

e.g.:

by Nicholas Dorigny, 1719;

by Gribelin in 1720;

by Du Bosc, Lépiciér, and Beauvais, published by Thomas Bowles in 1721;

by Thomas Holloway, between 1800 and 1826;

by T. Burnet, in 1837;

&c. &c.

Note.—A set of these tapestries, formerly in the possession of Maria Theresa at Vienna, has become the property of Mr. Charles Bianconi, of Longfield, near Cashel. They are now in the Limerick Exhibition.

Recently, photographs, including studies of single parts of the same size as the originals, have been taken by Mr. Thurston Thompson for the Science and Art Department, and are published. On one set, deposited with the department, R. Redgrave, Esq., R.A., the Surveyor of the Crown Pictures, has carefully noted the exact condition of the originals at the present time.

In acknowledgment of the canonization of François de Paula, King Francis I. of France is reported to have commissioned Raphael to design another set of tapestries for a present to Pope Leo X. Raphael's death prevented him from executing this new commission, which was carried out by his pupils, and chiefly by Giulio Romano. How far Raphael had prepared any sketches for this second set we are unable to say; several such drawings and fragments of cartoons attributed to him are more probably the work of his scholars.

The subjects selected for this new set were chiefly derived from the Life of Our Saviour and are to the number of 11.

1. The Murder of the Innocents (divided into three narrow tapestries).
2. The Adoration of the Shepherds.
3. The Adoration of the Magi.
4. The Presentation in the Temple.
5. The Resurrection of Christ.
6. Christ appearing to Mary Magdalen.
7. Christ in Limbo.
8. Christ at Emmaus.
9. The Ascension.
10. The Descent of the Holy Ghost.
11. An Allegory: Religion, Justice, and Charity.

The tapestries themselves did not arrive at Rome until after the death of Leo X. for whom they had been worked. They are hung up in the Vatican next to the others, and are usually designated as the "*Arazzi della Scuola Nuova*," to distinguish them from those by Raphael himself, or "*della Scuola Vecchia*."

All the cartoons and tapestries have been fully criticised and treated of in many works. We may mention, *e.g.*, Richardson's Treatise on Painting, Gunn's *Cartonensis*, Passavant's *Life of Raphael*, Waagen's *Art Treasures in*

England, Kugler's History of Painting. *Also*, amongst others, Waagen's Catalogue of the Berlin Museum, the essays by W. W. Lloyd in the Fine Arts Review, Vol. III., &c.

Proposed Exhibition of Raphael's Works.

INTRODUCTION.

This notion of bringing together as far as possible *all* the works of an artist, in order to allow a systematic and complete study of his development, suggested itself to H.R.H. the Prince Consort for the first time many years ago. It would be superfluous to dwell upon the great importance of a scheme which would enable the student not only to contemplate the entire series of the master's productions, but also to compare each finished work with such studies or first sketches or cartoons as might still be in existence, and to trace the history of the growth and final development of each artistic conception.

To a very considerable extent this end has been attained in the Prince Consort's own collection of Raphael's works, now in the Royal Library at Windsor Castle. It is to be hoped that the design entertained by the Science and Art Department, of preparing, in addition to the seven cartoons now deposited at the South Kensington Museum, an exhibition of as many of Raphael's works as can be procured for the purpose, may meet not only with friendly approbation but with active assistance. The student then, as well as the general public, will have an opportunity of appreciating correctly the purest and noblest genius of whom the art-history of mankind can boast.

The materials existing for such an exhibition are exceedingly great. The number of works left by Raphael is such that we can hardly understand how an artistic career of barely twenty years could have sufficed for their production. Passavant, in his *Life of Raphael*, describes some 370 pictures, including of course a great number of those which have been erroneously attributed to the master at various times; but even limiting ourselves strictly to the undoubtedly genuine works, we shall draw up a list entirely bearing out what we have said of the artist's wonderful fertility.

In the subjoined catalogue an attempt has been made to keep perfectly distinct mere attributions, or even doubtful pictures, from the incontestably genuine ones.

All of them have been arranged according to *subjects*, and not (as in Passavant) in chronological order. The reason for this is twofold; first, the actual date of a great many pictures

is a question very much open to discussion; so that we must feel satisfied when we can indicate a period of a year or two as the limit within which a certain composition must have been painted; and, secondly, we afford by this plan of grouping together similar compositions greater facilities for the student. In Passavant's list we have an almost continual change of subjects; a portrait is preceded by a mythological picture and followed by a Holy Family; and this again is placed next to a fresco or a composition derived from the Bible or the legends of the Saints. To trace the artistic development of the master through such a chequered succession of works requires greater skill and a more practised eye than can be expected from all those who would fain study and enjoy Raphael's works. Whilst, by the other method, even a rapid examination of any one approximately complete series of similar compositions (for example of the Holy Families) will show how the religious fervour of the carefully but timidly drawn and painted Virgin and Child of his earlier years was gradually superseded by the influence of real life, and changed into the charming manner of the Florentine period; until at last the artist's mind, fully matured by studies in every possible direction, was able to conceive the mystic vision of the Queen of Heaven as he has represented it in the "Madonna del Pesce" or in the "San Sisto."

It has been thought advisable to indicate in the following list a certain number of representations of the original works as they are given in old copies or even in good engravings. It has been done especially with regard to the fresco paintings, without the knowledge of which no complete notion of Raphael's artistic life could be obtained. In the frescoes he has proved himself the first master of historical composition. Happily the beauty and the peculiar merits of the composition, as such, may be studied most satisfactorily in a faithful engraving, when access to the distant original is impossible.

A.—HOLY FAMILIES PAINTED BY RAPHAEL.

1. THE MADONNA OF THE SOLLY FAMILY, ca. 1500.

In the Berlin Museum belonging to the State. Oil painting on wood; well preserved.

[No copy nor engraving of this picture is known. The original pen-and-ink sketch in the Louvre has been photographed by Mr. Th. Thompson, and engraved in the "Calographie Impériale."]

2. VIRGIN AND CHILD WITH SS. JEROME AND FRANCIS,
ca. 1503. (?)

In the Berlin Museum belonging to the State.

Oil painting on wood; well preserved.

Engraved by A. Hoffmann, 1852.

Modern copy in the Palazzo Donini at Perugia.

3. MADONNA OF THE CONNESTABILE FAMILY.

In the Casa Connestabile at Perugia, belonging to the family. Oil painting on wood; most beautifully preserved.

Copies in the collection of Earl Dudley and Ward; in the Louvre; (engraved by Th. Richomme as "La Vierge au Livre") and in the Pinacoteca at Perugia (enlarged and varied).

The original picture has been engraved by S. Amster.

4. THE MADONNA "DEL GRANDUCA," ca. 1504.

In the Pitti Gallery at Florence, belonging to the State. Oil painting on wood, in a fair condition.

Engraved by E. E. Schäfer, 1864.

5. MADONNA OF THE TERRACUOVA FAMILY, 1504-1505.

In the Berlin Museum, belonging to the State.

Circular oil painting on wood, well preserved.

Engraved by L. Scotts (rather poor).

6. THE VIRGIN AND CHILD AND THE INFANT S. JOHN, SURROUNDED BY FOUR SAINTS, and

The Tympano of the same, representing the Almighty. Altar piece painted in 1504 to 1505 for the Nunnery of S. Antonio at Perugia; until 1860 in the Royal Palace at Naples; it was then removed by order of King Francis II. The pictures are supposed to have been carried to Spain. (?)

Of the principal picture, an important engraving by Professor Aloysio of Naples is shortly to be published.

A reduced copy is in the possession of the Hon. and Rev. Mr. Richard Boyle at Marston (Somerset).

7. HOLY FAMILY, commonly called "DEL CARDELLINO,"
ca. 1505.

In the Uffizi at Florence, belonging to the State.

Oil painting on wood; though injured, and repeatedly restored, in a satisfactory condition.

Engraved by R. Morghen, 1814; by A. Martinet, 1835, and others.
A copy is in the possession of the Earl of Dudley and Ward.

8. THE VIRGIN, CHILD, AND S. JOHN IN A MEADOW, commonly called "DIE JUNGFRAU IM GRÜNEN," 1505.

In the Belvedere at Vienna, belonging to the State. Oil painting on wood; in a good condition.

Engraved by Jos. Steinmüller, 1841.

[Two sheets of most interesting pen and ink studies for this picture exist in the collection of Archduke Albert at Vienna; photographed by Alinari.]

9. THE MADONNA OF THE ANSIDEI FAMILY, 1507. (?)
At Blenheim, in the collection of the Duke of Marlborough. Oil painting on wood, of the most beautiful preservation.

Engraved by L. Gruner, 1856.

10. VIRGIN AND CHILD.

At Penshanger (Herts), in the gallery of the Earl Cowper. Oil painting on wood; well preserved. The picture was photographed when exhibited at Manchester.

The (reversed) black chalk cartoon exists in the Academy "delle Belle Arti" at Florence; photographed by Alinari.

11. THE VIRGIN OF THE TEMPI FAMILY.

In the Munich Gallery, belonging to the State. Oil painting on wood; well preserved.

Rather poor engraving by A. B. Desnoyers. Recently Messrs. Piloty and Löhle have published a good photograph of the original in their large work on the Munich Galleries.

The black chalk original cartoon exists in the Fabre Museum at Montpellier.

12. THE VIRGIN UNDER THE PALM TREE.

In the Bridgewater Gallery, belonging to the Earl of Ellesmere. Circular oil painting, transferred to canvass.

Engraved by A. Martinet, 1844.

A copy ascribed to Fra Bartolomeo, belonged to Count Czernichew, about 1820.

The original silver point study, now in the Louvre, has been photographed by Mr. Th. Thompson, and engraved by J. Bein, 1852.

13. THE MADONNA OF THE OLEANS GALLERY.

In the collection of M. Benj. Delessert, in Paris.
Oil painting on wood, in a satisfactory condition.
Engraved by F. Forster after a drawing by B. Desnoyers, 1838.

14. HOLY FAMILY: ST. JOSEPH WITHOUT A BEARD.

In the Hermitage of St. Petersburg, belonging to the State. Oil painting on wood, injured by repainting and subsequent clearing.
Engraved by T. Cherash for the Crozat Gallery, No. 30.

15. HOLY FAMILY, commonly called "DEI GAROFANI."

This composition is preserved in many repetitions; but which is the original has not yet been satisfactorily determined. Amongst the best are—

One at Northumberland House, purchased by the late Duke from the Roman painter Camuccini.

A similar one in the Museo Civico (the Tosi Gallery) at Brascia, belonging to the town, &c.

The composition has been engraved by J. Boulanger, Al. Povelato, 1780; J. Couvay, Giov. Farrugia, 1828, &c.

16. THE HOLY FAMILY OF THE CANIGIANI FAMILY.

In the Munich Gallery, belonging to the State.
Oil painting on wood, severely injured by injudicious cleaning and subsequent restorations.

Engraved by Sam. Anster, 1836, showing the picture in its present state: the original state, with five angels above, &c., has been recorded by Giulio Bonasone's engraving (Bartsch, No. 65.)

A remarkable copy exists in the Casa Niccolini at Florence.

Another, ascribed to Sassoferrato, existed in the Gallery of Prince Lucien Bonaparte.

(Two highly interesting pen and ink studies for this picture belong to—

H.R.H. the Duke of Anmale (engraved in fac simile by A. Leroy), and to the Archduke Albert at Vienna (photographed by Alinari).]

17. **HOLY FAMILY, THE CHILD SITTING UPON A LAMB.**
In the Gallery at Madrid, belonging to the State
Oil painting on wood, in a good condition.
The original has never been engraved.

Repetitions of it exist, *e.g.*
in the Collection of Count Castelbarco at Milan
(it is said to have been recently sold),
in the Malaspina Palace at Pavia (engraved by
Garavaglia, 1817),
in the Gallery of Princess Corsini at Rome,
in the collection of Mr. Thomas Baring (with a
different landscape, perhaps by Penni).

18. **HOLY FAMILY, THE INFANT SAVIOUR SLEEPING.**
The original black chalk cartoon exists in the
Academy "delle Belle Arti" at Florence
(photographed by Alinari).

Of the many paintings claiming to be originals,
may be mentioned:—

one belonging to Signor Brocca, the Spanish
consul at Milan;

one at Blenheim, in the Gallery of the Duke
of Marlborough;

one in the possession of the Marquess of
Westminster.

The composition has been engraved—

by Longhi and Toschi (after Signor Brocca's
picture);

by A. Martinet (after a picture in the gallery
of the late king of Holland);

by R. Frey (after a repetition in the gallery
of Prince Esterhazy at Vienna), &c.

19. **HOLY FAMILY, commonly called "LA BELLE JARDINIÈRE, 1507 or 1508.**

In the Louvre, belonging to the State. Oil paint-
ing on wood, tolerably preserved.

Engraved by B. Desnoyers, 1802.
The repetition belonging to Mr. Kellogg in 1861,
has been sold (to Lord Ashburton?).

A beautiful ancient repetition is at Blenheim, in
the gallery of the Duke of Marlborough.

[Highly interesting is a pen and ink sketch
which belonged to Mr. H. Farrer in 1861;
and a similar study for the Infant Christ ex-
hibited in the Taylor Institution at Oxford.]

The original cartoon is in the possession of the
Earl of Leicester at Holkham.

20. **THE MADONNA OF THE NICCOLINI FAMILY, 1508.**
 In the gallery of Penshanger (Herts) belonging to the Earl Cowper. Oil painting on wood, in an excellent state of preservation.
 The picture was photographed when at Manchester, and engraved by George T. Dao, 1835, and Ant. Perfetti in 1831.
21. **THE MADONNA OF THE COLONNA FAMILY, 1508.**
 In the Berlin Museum, belonging to the State. Unfinished oil painting on wood, in a good condition.
 Engraved by Prof E. Mandel, 1855.
 A repetition, ascribed to Fra Bartolomeo, is described and engraved in the catalogue of the Coesvelt Gallery.
22. **HOLY FAMILY.**
 In the gallery of Prince Esterhazy at Vienna (recently removed to Pesth). Unfinished oil painting on wood, pretty well preserved.
 Engraved by G. Leybold, 1839.
 A most beautiful repetition, also unfinished, formerly in the Wendelstadt Gallery at Frankfurt, was purchased by Count Luckner in 1864.
 [The original pen-and-ink sketch of this composition, in the collection of the Uffizj at Florence, has been engraved by S. Mullinari, and photographed by Alinari].
23. **THE MADONNA, commonly called "DEL BALDACCINO."**
 In the Pitti Gallery at Florence, belonging to the State. Large unfinished oil painting, on wood; it has been restored to a certain extent.
 Engraved by Nicodet, 1802, and by G. Mighen (neither of them is worthy of the picture).
 A copy of the principal group, ascribed to Fra Bartolomeo, exists in the Munich Gallery.
24. **THE VIRGIN AND CHILD. (The latter standing.)**
 In the possession of Mr. R. J. Mackintosh (? Miss Burdett Coutts). Oil painting, transferred to canvas; very extensively injured.
 Engraved by Nic. Giudetti, 1827, and by W. H. Watt, 1847, as "Madonna delle Torre."
 The original cartoon is in the possession of Colonel Stirling, of Knightsbridge, London.

A copy by *Sassoferrato*, and one ascribed to *G. Romano*, exist in the Gallery Borghese at Rome (both very good).

25. THE MADONNA D'ALBA.

In the Gallery of the Hermitage at St. Petersburg, belonging to the State. Oil painting on wood, in a good condition.

Engraved by B. Desnoyers, 1827.

Copies exist in the Gallery of the Earl of Dudley and Ward;

in the collection of Count Lottum at Berlin, &c.

[The original first sketch, and the study for the Virgin in the Wicar Museum at Lille, have been photographed by Bingham, and engraved by A. Wacquez.]

26. THE MADONNA DI LORETO.

The original existed at Loreto until the time of the French Revolution; it has been lost sight of since. Amongst the pictures claiming to be the lost original, the foremost place must be given to

the one belonging to Cavaliere Laurie at Florence (on wood, injured by the flame and smoke of some wax candle, when it was hung up above an altar).

Other repetitions exist—

in the Louvre, an ancient copy;

in the Turin Gallery (belonging to the State);

in the Brera Gallery at Milan;

in the Blenheim Gallery belonging to the Duke of Marlborough, &c.

The composition has been engraved by Richomme, 1812.

27. THE MADONNA OF THE ALDOBRANDINI FAMILY,
now called THE GARVAGH RAPHAEL.

In the National Gallery, belonging to the State; oil painting on wood, well preserved.

Engraved by Bridaux, 1855. Photographed by Caldesi.

28. THE MADONNA, commonly called "AU DIADÈME."

In the Louvre, belonging to the State; oil painting on wood, rather overcleaned.

Engraved by B. Desnoyers, as "La Vierge au Linge." Photographed by Marville.

A very good repetition exists in the Bridgewater Gallery, belonging to the Earl of Ellesmere.

29. VIRGIN AND CHILD.

In the Bridgewater Gallery, belonging to the Earl of Ellesmere; oil painting transferred to canvas; in a tolerable condition, bearing the traces of cleaning and restoring.

Engraved by Lorichen, 1832.

An excellent repetition exists in the Palazzo of the Marchese Torregiani, at Florence; others in the Städels Museum, at Frankfurt, in the Museum at Naples, &c.

30. HOLY FAMILY, commonly called "DEL DIVIN' AMORE."

In the Museum at Naples, belonging to the State; oil painting on wood, in a good condition.

Engraved by C. Lorichen, from a drawing by B. Desnoyers.

Repetitions of this picture exist, e.g.

in the Althorp Gallery, belonging to the Earl Spencer;

at Leigh Court (Bristol), belonging to Mr. J. Miles, &c.

[The original cartoon is also preserved in the Museum at Naples; the composition of the slightly different first sketch has been engraved by Marc Antonio, commonly called, *La Vierge au Palmier*, Bartsch. No. 62.]

31. THE MADONNA DI FOLIGNO.

In the gallery of the Vatican at Rome, belonging to the State; transferred to canvas, and considerably injured by this as well as by subsequent clumsy restorations.

Engraved by B. Desnoyers, 1810.

[The first sketches for the Virgin and Child, different from the fresco, appear to have been preserved in Marc Antonio's Engravings, Bartsch, No. 52 and No. 47, commonly called "*La Vierge aux Nuces*."]]

32. THE VIRGIN WITH THE FISH. "*La Virgen del Pez*."

In the Gallery at Madrid, the property of the State; considerably injured by the removal from wood to canvas, and also by some restorations.

Engraving by B. Desnoyers, 1815.

(The heads alone have been engraved from tracings in Bonnaud's *Suite d'Etudes*, &c. Paris, 1822.)

33. THE VIRGIN WITH THE CANDELABRA.

In the collection of Mr. Munro, in London; circular oil painting on wood, in a tolerable condition.

Engraved by G. Lévy.

An ancient copy belongs to M. Ingres, at Paris.

34. THE MADONNA "DELLA SEDIA." (La Vierge à la Chaise.)

In the Pitti Palace at Florence, the property of the State; circular oil painting on wood, very well preserved.

Engraved by E. E. Schäfer.

by R. Morghen.

by A. Perfetti.

by Prof. Mandel of Berlin, &c. &c.

Many galleries contain copies, but none of them can be called satisfactory. The composition has been repeated with various alterations, *e.g.*

in a picture at Apsley House, belonging to the Duke of Wellington.

in a tapestry in the Museum at Bordeaux, &c.

35. HOLY FAMILY, commonly called "DELLA TENDA."

In the Museum at Munich, the property of the State. Oil painting on wood, in a good condition.

Engraved by J. C. Thevenin, 1850.

A good repetition exists at Turin, in the possession of the King of Italy. (It has been engraved by P. Toschi.)

36. THE HOLY FAMILY UNDER THE OAKTREE.

In the Gallery at Madrid, the property of the State; oil painting on wood, according to several connoisseurs chiefly by G. F. Penni, under Raphael's direction.

Engravings by Hier. Frezza, by H. Carattoli, &c. (none of them satisfactory) by Giulio Bonasone (Bartsch, No. 63) probably from the original sketch.

A very fine repetition exists in the Pitti Palace at Florence, commonly called "La Vierge au Léopard."

37. THE HOLY FAMILY, known as "LA PERLA."

In the Gallery at Madrid, the property of the

State; oil painting transferred to canvas, in a tolerable condition.

Engraving by N. Leconte, 1845.

[The Taylor Institution at Oxford preserves a very fine study for the head of S. Elizabeth (photographed by Mr. Th. Thompson), and the Wicar Museum at Lille another one for the head of the Virgin; the latter has been engraved by A. Leroy.]

[Of this composition there exist various repetitions, all more or less altered; this has led to the suggestion that Raphael drew the cartoon alone, perhaps without any background, from which the pupils painted the existing copies.]

The picture belonging to Mr. Okeover, of Okeover Hall (Derbyshire), is precisely similar to the Perla; it has been sometimes ascribed to Giulio Romano.

Entirely different is the picture, commonly called "La Gatta," the Virgin with the Cat, in the Museum at Naples, probably by Giulio Romano. (Engraved by G. Morgagn.)

38. THE GREAT HOLY FAMILY OF 1518.

In the Louvre, the property of the State; oil painting transferred to canvas; in a tolerably good condition.

Engraved by Edelinck,

by Dien and Th. Richomme, &c.

[Two highly interesting studies for the Infant Saviour, and for the drapery of the Virgin, in the Uffizi at Florence, have been photographed by Alinari; the study from life for the Virgin in the Louvre has been photographed by Mr. Th. Thompson, and engraved by Batavand.]

A large black chalk cartoon, probably prepared for a tapestry, is at Boughton Hall, in the possession of the Duke of Buccleuch.

39. THE SMALL HOLY FAMILY, "LA VIERGE AU BERCEAU."

In the Louvre, the property of the State. Oil painting on wood, in a good condition.

Engraved by B. Desnoyers, 1830.

[The original drawing exists in the Royal Library at Windsor Castle.]

A good old copy is quoted by Passavant as belonging to Mr. G. Morant in London.

40. THE MADONNA DI SAN SISTO.

In the Gallery at Dresden, the property of the State. Oil painting on canvas, in a good condition.

Engraved by F. Müller, and by Heller.

(The single figures have been traced from the original by Schlesinger, and lithographed in the original size by Süssnapp.)

A copy exists in the Museum at Rouen, in France.

[The following six pictures, usually ascribed to Raphael himself, are more likely painted by his pupils after the Master's designs, which in a few cases are still existing.]

41. THE HOLY FAMILY, commonly called "DELL' IMPANNATA."

In the Pitti Palace at Florence; oil painting on wood; in a tolerable condition.

Engraved by Esquivel de Sotomajor, 1825.

An interesting old copy is in the possession of Lord Methuen.

[The original sketch by Raphael is preserved in the Royal Library at Windsor Castle.]

42. A HOLY FAMILY, called "IL RIPOSO IN EGITTO."

In the Belvedere at Vienna, the property of the State. Oil painting on wood, in a pretty good condition.

Engraving by Ad. Fioroni (not quite satisfactory), also by Giulio Bonasone (Bartsch, No. 59), probably after Raphael's sketch.

A good ancient copy belonged to the late Don J. Madrazo, the Director of the Madrid Gallery.

43. A HOLY FAMILY, called "DEL PASSEGGIO."

The original is supposed to have been lost sight of; as the best repetition is usually considered the picture in the Bridgewater Gallery, the property of the Earl of Ellesmere.

Engraved by P. Anderloni.

Very good is another repetition belonging to Lord Scarsdale, of Kedleston Hall, Derbyshire.

44. THE HOLY FAMILY IN THE RUINS.

Amongst the best paintings of this composition are:

one in the Escorial belonging to the Spanish Crown.

another, in the possession of Mr. Banks, at Kingston Hall, Dorsetshire.
 another, belonging to Signor Gariano Zyr, at Naples, &c.
 Engraving by C. S. Pradier.

43. THE HOLY FAMILY WITH THE ROSE.

In the Gallery at Madrid, the property of the State. Transferred to canvas, in a pretty good condition.

A beautiful repetition of this picture belongs to Mr. Munro in London.

Engraved by F. Forster.

44. MADONNA WITH FLOWERS.

The two best repetitions of this composition exist in the Tribune of the Uffizj, at Florence (ascribed to Giulio Romano);

and in the Gallery at Holkham, belonging to the Earl of Leicester.

[It would be next to impossible to quote *all* the "Holy Families" which have been ascribed to Raphael; we shall merely indicate a few, for the attribution of which some reasons *could* be produced, or which are more widely known.]

a. THE MADONNA OF THE DISTALEVI FAMILY.

In the Berlin Gallery, belonging to the State. Oil painting on wood, of a tolerable condition.

b. THE MADONNA OF COUNT ROSENZO.

In the Städel Museum at Frankfurt (now ascribed to P. Perugino).

c. THE VIRGIN AND CHILD.

Formerly belonging to Countess Alfani at Perugia, now to Countess Lucia Fabrizi at Terni. The picture, which seems to have been a study by a pupil after the principal group of P. Perugino's altar-piece in the Vatican, is at present all but destroyed in consequence of foolish cleaning and subsequent re-painting.

d. A VIRGIN AND CHILD.

In the possession of Signor G. B. Maggi at Turin, on wood; a good composition by a pupil.

e. THE HOLY FAMILY IN A MEADOW.

In the Gallery of the Hermitage at St. Petersburg; and in the Gallery of Prince Baryatine at Rome.

f. THE HOLY FAMILY, commonly called "DEL POZZO."

In the Tribune of the Uffizj at Florence; probably by Franciabigio.

- g.* The so-called "VIERGE À LA RÉDEMPTION."

In the possession of Professor Tosoni at Milan.

- h.* THE VIRGIN AND CHILD.

Circular painting in the Kensington Palace.

- i.* The so-called "BELLE JARDINIÈRE DE FLORENCE."

This picture, probably by Bernard van Orley, was engraved as a Raphael by B. Desnoyers, 1841, &c.

B.—SUBJECTS DERIVED FROM THE OLD TESTAMENT.

1. THE VISION OF EZEKIEL, ca. 1516.

Small oil painting on wood, in the Pitti Palace, the property of the State; in a good condition.

Engraved by E. Eichens, 1841.

A beautiful copy is in the possession of Signora Biela, at Venice.

A large cartoon, considerably altered, exists at Boughton Hall (Northamptonshire) in the possession of the Duke of Buccleuch.

C.—SUBJECTS DERIVED FROM THE NEW TESTAMENT.

1. THE ANNUNCIATION, 1503. (Predella painting of the Coronation of the Virgin, now in the Vatican.)

Oil painting on wood, in the Gallery of the Vatican at Rome.

[The original pen-and-ink drawing, now in the Louvre, has been photographed by Mr. Th. Thompson and engraved in the "Calographie Impériale."]

An enlarged copy by Sassoferrato exists in the Church of S. Pietro, at Perugia.

2. THE ADORATION OF THE MAGI, 1503. (Predella of the same Coronation of the Virgin.)

Oil painting on wood, in the Gallery of the Vatican at Rome.

Engraved by A. Banzo.

[The original pen-and-ink sketch exists in the Royal Collection at Stockholm.]

Oil painting on wood, in the Gallery of the Vatican at Rome.

Engraved by Persichini.

[The original pen-and-ink sketch for the principal group is exhibited in the Taylor Institution at Oxford.]

4. S. JOHN PREACHING IN THE WILDERNESS, 1505 or perhaps 1507. (Predella painting of the Annals Holy Family; H.F. No. 9.)

Small oil painting on wood, in the possession of the Marquis of Lansdowne, at Broom's Barn (Wilt.), considerably injured.

Engraved by Ant. Capellan.

5. CHRIST ON THE MOUNT OF OLIVES, 1505.

Oil painting on wood, in the possession of Mr. Fuller Maitland, at Stanstead (Essex), in a pretty fair condition.

Engraved by L. Gruener, and photographed when exhibited at Manchester.

A small picture, representing only the figure of Christ and the Angel, exceedingly similar to those in Mr. Maitland's painting, was in the possession of Mr. Henry Farrer, in London.

6. CHRIST ON THE MOUNT OF OLIVES, *ca.* 1506. (Predella painting belonging to the Neapolitan Altar-piece, Holy Family, No. 6.)

Small oil painting on wood, in the possession of Miss Burdett Coutts; not well preserved.

Engraved by L. Gruener.

7. THE PROCESSION TO GOLGOTHA, *ca.* 1506. (Predella belonging to the same Holy Family, No. 6.)

Small oil painting on wood, in the collection of Mr. Miles of Leigh Court (Bristol); in a good condition.

Engraved by N. Larnesi.

A very good ancient copy belongs to Mr. W. Russell.

8. PIETÀ, *ca.* 1505. (Predella belonging to the same Holy Family, No. 6.)

Small oil painting on wood, in the collection of Mrs. H. Dawson; in a good condition.

Engraved by Cl. DuBois, and photographed when exhibited at Manchester.

9. THE ENTOMBMENT, 1507.

Oil painting on wood, in the Gallery of Prince Borghese at Rome: in a satisfactory condition, although cracked in two places.

Engraved by S. Amsler.

Two very good copies exist at Perugia, one by Sassoferrato, in the Church of S. Pietro dei Casei-nensi, the other by D. Alfani, in the Pinacoteca.

[Of the surprising number of studies for this picture we may mention

the complete pen-and-ink sketch at Florence, in the Uffizj, photographed by Alinari.

the two studies for the group of the Virgin, once drawn as skeletons, in the collection of the late Mr. Leembruggen at Amsterdam, &c.]

10. CHRIST BEARING HIS CROSS. "LO SPASIMO DI SICILIA."

Oil painting transferred to canvas, in the Gallery at Madrid, the property of the State; in a fair condition.

Engraved by P. Toschi, 1832. (Only the Heads of the principal figures after tracings from the original in Bonnemaïson's Suite d'Etudes, &c.)

A good reduced copy exists in the Imperial Gallery of the Belvedere, at Vienna; several others in various churches in Sicily.

11. ST. ELIZABETH VISITING THE VIRGIN.

Oil painting transferred to canvas, in the Gallery at Madrid, the property of the State; very much restored.

Engraved by B. Desnoyers. (The two Heads in the above-mentioned work by Bonnemaïson.)

12. THE TRANSFIGURATION, 1519-20.

Oil painting on wood, in the Gallery of the Vatican, at Rome, the property of the State; in a fair condition.

Engraved by R. Morghen.

Copies exist, *e.g.*,
in the Gallery at Madrid, probably by G. F. Penni.
in the Gallery at Edinburgh.

a similar one, in the Convento di Fondrà, at
Piazza.

a large black chalk cartoon by Cassinova; lent
by Her Majesty for exhibition at South Ken-
sington, &c.

[Highly interesting are the studies for this
picture in the collection of Archduke Albert
at Vienna (photographed by Alinari).]

in the Louvre (photographed by Mr. Th.
Thompson.)

in the British Museum.

in the Taylor Institution at Oxford
(photographed by Mr. Thompson).

in the Ambrosian Library at Milan,
(photographed by Marville) &c.

Of the many paintings representing Biblical Subjects which
have been or are still attributed to Raphael, we may mention the
following :

a. NOAH ENTERING THE ARK.

A large coloured cartoon, painted in distemper, in the
Manfrin Palace at Venice.

b. JUDITH.

A fine picture (ascribed to Merisi by Dr. Waagen), in
the Imperial Gallery of the Hermitage at St. Peters-
burg.

c. JUDITH AND HOLOFERNES.

Oil painting on wood, in the Monastery of S. Martino
at Palermo.

d. THE ANNUNCIATION.

In the possession of the late Harcourt Vernon, Esq.
Oil painting on wood, the two figures in two circles.

e. THE NATIVITY.

In the Gallery of the Vatican at Rome. Oil painting
on wood (a picture of the school of Perugino, which
has been ascribed to Perugino, or Pinturicchio, or
Raphael, or all three together, or Lo Spagna, &c.)

f. THE ADORATION OF THE MAGI, of the Ancestral Family.

In the Berlin Museum, painted "à gesso" on canvas;
very much injured.

g. THE BAPTISM OF CHRIST.

In the Gallery at Munich, small oil painting on canvas
(probably part of some predella, very Peruginosque.)

h. The same subject, differently treated.

In the possession of H. Vaughan, Esq., oil painting on
panel.

c. THE PENTECOST.

Small oil painting on wood, in the Palazzo Pistoia, at Palermo.

A. THE RESURRECTION.

Oil painting on wood, in the Gallery of the Vatican at Rome; in a fair condition. By P. Perugino.

L. The same subject, differently treated.

In the Gallery at Munich, a pendant to *g*, and probably a part of the same predella.

D.—SACRED SUBJECTS.

1. S. JOHN AND THE INFANT SAVIOUR.

Tempera painting on wood, in the Sacristy of the Convent of S. Pietro dei Cassinensi at Perugia, well preserved.

[This painting is a copy of a group occurring in P. Perugino's altar-piece now in the Museum at Marseilles.]

2. TWO CHURCH STANDARDS REPRESENTING THE HOLY TRINITY AND THE CREATION OF EVE, ca. 1500.

Painted "à guazzo" on thin canvas, now all but destroyed from neglect and repainting; they belong to the Confraternità of S. Trinità, who have deposited them with Count Belio della Porta, at Città di Castello.

3. CHRIST ON THE CROSS AND SAINTS, ca. 1500 (1503?)

Oil painting on wood, well preserved, in the Gallery of Earl Dudley and Ward, in London.

Engraved by L. Gruner.

4. CHRIST SITTING ON HIS TOMB, AND TWO SAINTS.

Three small circular oil paintings, probably parts of a predella, in the Berlin Museum, the property of the State.

5. CHRIST BLESSING.

Small and admirably preserved oil painting, in the Museo Civico at Brescia, the property of the town.

Engraved by L. Gruner.

6. CHRIST AND SAINTS, commonly called "I CINQUE SANTI."

badly painted by Giulio Romano after Raphael's design.)
Engraved by Richomme.
The original design exists in the Louvre (photographed by Mr. Th. Thompson).

To Raphael have been ascribed, amongst others, the following pictures, representing Sacred Subjects :

a. CHRIST PRAYING.

A beautiful Peruginian painting, in the possession of Colonel Barischnikow, at Frankfort.

b. CHRIST BEARING HIS CROSS.

A small oil painting in the possession of the Duke of Sutherland, in London.

c. The same subject, probably by M. Palmezzano, in the possession of the late Mr. Bruce, was exhibited as a Raphael at Manchester.

Various paintings representing Christ on the Cross exist, e.g.,

d. In the Pinacoteca at Perugia. (Fresco transferred upon canvas.)

e. In the collection of Prince Galitzin, &c.

F.—SUBJECTS DERIVED FROM THE LEGEND OF THE VIRGIN AND THE LIVES OF THE SAINTS.

1. THE CORONATION OF THE VIRGIN, ca. 1503.

Oil painting, transferred to canvas, in the Gallery of the Vatican at Rome, the property of the State; the general condition is satisfactory.

Engraved by E. Stölzel.

An interesting old copy exists at Civitella Benazzzone, near Perugia.

[Important studies for this picture exist in the Wicar Museum at Lille (photographed by Bingham and engraved by Leroy); in the Taylor Institution at Oxford (photographed by Mr. Th. Thompson); in the British Museum, &c.]

2. THE MARRIAGE OF THE VIRGIN, commonly called "Lo Sposalizio," 1504.

Oil painting on wood, in the Brera at Milan; in a good condition.

Engraved by G. Longhi; also beautifully photographed by Signor Pozzi of Milan.

A good copy by G. Urbani exists in the Oratory of San Giuseppe at Urbino; another in the Berlin Museum, &c.

3. THE CORONATION OF THE VIRGIN.

Ordered for the Nunnery of Monte Luce at Perugia in 1505; it was finished by Giulio Romano and Francesco Penni in 1524, after Raphael's death; and is now in the Gallery of the Vatican at Rome, the property of the State. Oil painting on wood, in a good condition. Engraved by J. Bossi.

[The Predella representing the Birth of the Virgin; her Visiting the Temple; her Marriage, and her Death; painted by Berto di San Giovanni (from Raphael's sketches?), exists in the Pinacoteca at Perugia.]

4. MARY MAGDALEN AND S. CATHERINE.

Oil painting on wood, considerably restored, in the possession of the Duke of Northumberland.

5. HEAD OF A YOUTHFUL SAINT (S. JOHN?).

Fresco painting, on a brick, in the Pinacothek at Munich; the property of the State. Lithographed by Piloty.

6. S. SEBASTIAN.

Oil painting on wood, in a very good condition, in the Gallery of Count Locchis at Bergamo (bequeathed to the Carrara Museum in the same town).

7. S. MICHAEL.

Oil painting on wood, in a good condition, in the Louvre at Paris; the property of the State. Engraved by C. Duflos.

An ancient, rather stiff copy, is in the Gallery of the Duke of Leuchtenberg at St. Petersburg.

8. S. GEORGE.

Oil painting on wood, in good condition, in the Louvre at Paris; the property of the State. Engraved by L. Duflos.

A copy exists in the Gallery of the Duke of Leuchtenberg at St. Petersburg.

[The original pen-and-ink sketch in the Uffizj at Florence has been photographed by Alinari, and engraved by Mulinari.]

9. S. GEORGE.

Oil painting on wood, well preserved, in the Imperial Gallery of the Hermitage at St. Petersburg, ca. 1506.

Engraved by L. Vorstermann and by N. Larmessin.

A copy belongs to Count d'Espagnac, at Paris. Lord Clifford is said to possess a tapestry worked after the picture in the XVIIIth century.

[The original pen-and-ink cartoon in the Uffizj at Florence has been engraved by S. Mulinari and photographed by Alinari.]

10. S. CATHERINE, ca. 1507.

Oil painting on wood in the National Gallery in London, in a fair condition.

Engraved by B. Desnoyers.

[The original cartoon in the Louvre has been photographed by Mr. Th. Thompson, and engraved by Dien.]

11. S. CECILIA, ca. 1510.

Oil painting transferred to canvas, in the Pinacoteca at Bologna; considerably injured.

Engraved by G. Bontasens (Bartsch No. 74), Mauro Garsoloffi, &c. &c.

A beautiful ancient copy, perhaps by Ag. Carracci, is in the possession of Mr. Th. Duboulaye. A copy of the figure of Cecilia alone is in the Munich Gallery.

[The original composition is preserved by Marc Antonio's fine print, Bartsch No. 116; studies are at Haarlem, &c.]

12. S. MICHAEL, 1518.

Oil painting transferred to canvas; in the Louvre, the property of the State; injured by cleaning.

Engraved by Al. Tarlier, by Beatrixetto, &c.

A repetition existed in the Aguado Collection; another is said to belong to Mr. H. Hope.

13. S. MARGARET.

There are two pictures in existence, both probably executed by Giulio Romano from Raphael's cartoon.

a. In the Louvre at Paris, injured by repeated cleaning.

b. A slightly altered composition, in the Imperial Gallery of the Belvedere at Vienna.

Engravings exist by B. Desnoyers, by L. Troyen, Bazin, &c.

14. S. JOHN.

Oil painting on canvas; in the Tribune of the Uffizj at Florence, the property of the State. (To a considerable extent, probably, the work of Giulio Romano.)

Engraved by V. Biondi.

There exists a considerable number of ancient copies, many of them more or less varied. Raphael's original sketch is preserved in the Uffizj at Florence. (Engraved by Hugo da Carpi; photographed by Alinari.)

Very numerous paintings representing Saints, &c. have been attributed to Raphael; amongst the most important are—

a. S. MICHAEL AND S. RAPHAEL WITH YOUNG TOBIAS.

The two side compartments of P. Perugino's beautiful Altar-piece in the National Gallery; ascribed to Raphael by Rumohr and Passavant.

b. SIX SAINTS.

Two oil paintings on wood; in the Gallery of the Earl of Dudley and Ward.

c. THE ASCENSION OF THE VIRGIN AND SAINTS.

Oil painting on wood; at Warwick Castle; the property of the Earl of Warwick.

d. THE ASCENSION OF THE VIRGIN.

Oil painting on wood (part of a predella?); in the Gallery of Wilton House, belonging to the Earl of Pembroke.

e. S. LUKE PAINTING THE VIRGIN.

Oil painting; in the Gallery of the Academy of S. Luke at Rome.

f. S. ANTHONY AND S. FRANCIS.

Two small oil paintings on wood; in the Gallery of Dulwich College; parts of the predella of the Neapolitan Altar-piece.

(Holy Families, No. 6.)

4. S. CATHERINE.

In the Gallery De Gregorio at Rome (engraved by T. Caspar (it has since been sold).

5. S. JEROM.

At Munich (T) ; engraved by C. Haas.

A. S. JOHN THE EVANGELIST.

Oil painting on canvas in the Berlin Museum; the same on wood in the Gallery at Marseilles.
 &c, &c.

F.—ALLEGORICAL AND MYTHOLOGICAL SUBJECTS

1. THE VISION OF A KNIGHT.

Oil painting on wood, and its original cartoon, in the National Gallery in London.

Engraved by L. Gruner.

2. FAITH, HOPE, AND CHARITY, 1507.

Three Monochromes on wood, formerly the predella of Prince Borghese's Entombment, now in the Gallery of the Vatican at Rome, the property of the State.

Engraved by Demoyers.

3. THE THREE GRACES, ca. 1506.

Oil painting on wood, in the Gallery of the Earl of Dudley and Ward, in Park Lane.

Engraved by F. Forster.

A copy is in the possession of Signora Biela, at Venice; another in the Imperial Gallery of the Eremitage at St. Petersburg.

To Raphael have been ascribed also the following pictures :

a. CHARITY.

Oil painting on wood, in the possession of Mr. Noell.

b. HOPE.

Oil painting, in the possession of Mr. H. Hope.

c. APOLLO AND MARSYAS.

Oil painting on wood, in the possession of Mr. Morris Moore.

d. HENE.

Oil painting belonging to Count Ostroz, at Rome.

&c, &c.

G.—PORTRAITS.

1. A YOUNG MAN, HEAD AND BUST.

Oil painting on wood, very much restored, at Hampton Court; the property of the Crown.

2. A YOUNG MAN OF THE RICCIO FAMILY.

Oil painting on wood, well preserved, in the Munich Gallery; the property of the State.
Lithographed by L. Quaglio.

3, 4. ANGELO DONI AND HIS WIFE MADDALENA.

Two oil paintings on wood, restored; in the Pitti Palace at Florence; the property of the State.
Engraved by Bardi, Zignani, &c.

5. A LADY.

Oil painting on wood, injured; in the Tribune of the Uffizj Gallery at Florence.
Engraved by Scotto, Picchianti, &c.

6. FRANCESCO MARIA DELLA ROVERE. (?)

Oil painting on wood, in the Gallery of Prince Esterhazy, now at Pesth; restored.

7. RAPHAEL'S OWN PORTRAIT, ca. 1506.

Oil painting on wood, in the Uffizj at Florence, the property of the State; very much cleaned.
Engraved by F. Forster.

8, 9. TWO MONKS OF VALLOMBROSA, DON BLASIO AND DON BALTASAR.

Oil painting on wood, well preserved; in the Gallery of the Academy at Florence, where they are ascribed to P. Perugino.

10. A CARTHUSIAN MONK.

Oil painting on wood, in the possession of H.M. the Queen of Prussia.

11. A LADY, frequently called "LA DONNA GRAVIDA."

Oil painting on wood, in a good condition, in the Pitti Palace, Florence; the property of the State.

12. POPE JULIUS II.

Oil painting on wood, in a fair condition, in the

[The original cartoon exists in the Corsini Palace at Florence; a fine study from life at Chatsworth, in the possession of the Duke of Devonshire.]

Many copies of this portrait have been preserved, amongst the best are—one in the tribune of the Uffizi at Florence, another in the National Gallery in London, a third in the collection of Mr. J. Miles at Leigh Court, &c. &c.

13. THE MARQUESS FEDERIGO OF MANTUA.

Oil painting on wood, extensively injured, in the possession of Mr. Lucy, at Charlecote Park, Warwickshire.

14. RAPHAEL'S OWN PORTRAIT, painted for Francesco Francia, ca. 1509.

The original has been lost sight of; it is said to be represented by a picture in the possession of Prince A. Czartoryski at Paris.

Engraved by F. Girard.

A similar picture belongs to M. Reghailini de Schio. (Lithographed by P. Devlamynck.)

15. THE FORNARINA, ca. 1509.

Oil painting on wood, in the possession of Prince Barberini at Rome; in a very fair condition.

Engraved by D. Chinaglia, P. Fontana, &c.

A good copy ascribed to Giulio Romano belongs to Prince Borghese at Rome.

16. A YOUNG MAN.

Oil painting on wood, in the Louvre at Paris, the property of the State; in a good condition.

Engraved by F. Forster (as Raphael's own portrait).

17. A LADY, 1512.

Oil painting on wood, in the Tribune of the Uffizi at Florence.

Engraved by R. Morghen (as a portrait of the Fornarina).

18. BINGO ALTOVITI.

Oil painting on wood, in the Royal Gallery at Munich, very well preserved.

Engraved by R. Morghen (as Raphael's own portrait).

Lithographed by Piloty.

19. PHÆDRA INGHIRAMI, ca. 1513-14.
Oil painting on wood, in a good condition, in the Pitti Palace at Florence; the property of the State.
Engraved by C. Ferreri.
20. GIULIANO DE' MEDICI, DUKE OF NEMOURS.
A fine copy of the lost original, by Al. Allori, is preserved in the Uffizj at Florence.
Engraved by L. Gruner.
21. THE CARDINAL DOVIZIO DA BIRIENA.
Oil painting on wood; in the Royal Gallery at Madrid.
Engraved by L. Gruner (as Cardinal de' Medici).
A similar portrait, also ascribed to Raphael, and representing the Cardinal slightly older, exists in the Gallery of the Pitti Palace at Florence.
22. COUNT BALDASSARE CASTIGLIONE, ca. 1515.
Oil painting transferred to canvas; in the Louvre at Paris; the property of the State.
Engraved by N. Edelinck.
Another portrait of the Count, also ascribed to Raphael, exists in the Torlonia Palace at Rome, the property of the Duca di Bracciano.
Engraved by A. Gajani, Ceroni, &c.
- 23, 24. ANDREA NAVAGERO AND AGOSTINO BEAZZANO.
The original has been lost; an old copy on canvas belongs to Prince Doria Pamfili at Rome; another exists in the Royal Gallery at Madrid.
25. JOANNA OF ARAGON, PRINCESS COLONNA.
Oil painting on wood, in the Louvre, the property of the State.
Engraved by R. Morghen, C. Lefevre, &c.
Many copies are in existence: one at Warwick Castle, belonging to the Earl of Warwick; another by Sassoferrato, in the Berlin Museum; a third by a Florentine painter, in the Doria Gallery at Rome, &c. &c.
26. POPE LEO X. AND THE CARDINALS GIULIO DE' MEDICI AND LUIGI DE' ROSSI.
Oil painting on wood, in the Pitti Palace at Florence, the property of the State; in a fair condition.

[A beautiful study for the figure of the Pope exists in the Taylor Museum at Oxford, photographed by Mr. T. Thompson.]

A most remarkable repetition of the picture is in the Naples Museum, the property of the State; another ancient copy is at Holkham, the property of Lord Leicester.

27. LORENZO DE' MEDICI, DUKE OF URBINO, 1518.

Two pictures claim to be the original: one in the Fabre Museum at Montpellier, and another in the Colworth Collection, the property of Mr. Magniac.

28. THE VIOLIN PLAYER. (Andrea Mafie?) 1518.

Oil painting on wood, belonging to Prince Sciarra at Rome; extensively retouched.

Engraved by J. Felsing.

29. JACOPO SANNAZARO. (?)

Oil painting on wood, severely injured, in the Imperial Gallery of the Eremitage at St. Petersburg.

The Raphaellesque origin of the following eight portraits is pretty generally admitted, but in nearly all of them a more or less important part of the execution seems to be the work of the master's pupils.

30. A LADY; probably Raphael's mistress, (commonly called "LA DONNA VELATA").

Oil painting on canvas, in a fair condition, in the Gallery of the Pitti Palace at Florence, the property of the State.

Engraved by L. Gruner.

31. ARCHDEACON FEDERICO CARONDELET AND HIS SECRETARY.

Oil painting on wood, in the Gallery of the Duke of Grafton in London.

Engraved by N. Larmesin.

32. LORENZO PUCCI, CARDINAL OF S. QUATRO (ca. 1512?).

Oil painting on wood, at Haddo House in the possession of the Earl of Aberdeen, in a good condition.

33. CARDINAL BORGIA. (?)

Oil painting on wood, well preserved, in the Gallery of Prince Borghese at Rome.

34. **RAPHAEL'S MISTRESS** (?) frequently called "LA VINDANGEUSE," also **ST. DOROTHY**.

Oil painting on wood, in the possession of the Duke of Marlborough at Blenheim.

A precisely similar picture belongs to Count Persico at Verona.

Engraved by T. Chambers, P. Pejrolerj, Bernardi, &c.

35. **A YOUNG MAN.**

Oil painting on wood; in the Fabre Museum at Montpellier.

36. **A YOUNG MAN.**

Oil painting on wood; in the possession of Th. Baring, Esq.

37. **A YOUNG MAN.**

Oil painting on wood; in the possession of the Duke of Alba at Madrid.

Of the considerable number of portraits which are frequently ascribed to Raphael, although they are more probably works of his school, we may mention the following as some of the most important.

- a. **RAPHAEL AND HIS FENCING MASTER** (?)

Oil painting on canvas, in a tolerable condition, in the Louvre at Paris. Engraved by P. Audouin.

- b. **RAPHAEL'S MISTRESS.**

Oil painting on wood, much injured, in the Imperial Gallery of the Hermitage at St. Petersburg; (now attributed to Giulio Romano).

- c. **A LADY.**

Oil painting on wood, in the possession of Sir J. Acton, in London; well preserved.

- d. **A YOUNG NOBLEMAN.**

Oil painting on wood, in the Petworth Gallery, the property of Lord Leconfield.

- e. **FEDERICO DE MONTEFELTRO, DUKE OF URBINO.**

Oil painting on copper, in the possession of Signora Comerio at Como.

- f. **GUIDOBALDO, DUKE OF URBINO** (?)

Oil painting, in the Gallery of Prince Liechtenstein at Vienna.

- g. **CARDINAL ANTONIO DEL MONTE.**

Oil painting, considerably injured, in the possession of Signor Fabri at Rome.

A. CARDINAL PASSERINI.

Oil painting on canvas, in the Naples Museum; the property of the State.

I. MILD ANTONIO RAINOSSI, (?)

Oil painting, in the possession of Mr. Parade de l'Etang at Aix. Engraved by Leinier.

A. ANTONIO TERALIERO, (?)

Oil painting on wood, in the Naples Museum; the property of the State.

I. ANTONIO TERALIERO, (?)

Oil painting on wood; in the possession of the Scarpa Family at La Motta near Treviso.

M. TADDEO TAINEL.

Oil painting on wood; in the possession of Messieurs del Magio at Rome.

G. F. PENNI, called "IL FATTORE."

Oil painting on canvas; in the possession of ILR.H. the Grand Duke of Saxe-Weimar.

A. CESARE BORGIA, (?)

Oil painting, in the possession of Count Castellbarco at Milan.

A. CESARE BORGIA, (??)

Oil painting, in the possession of Prince Borghese at Rome.

7. RAPHAEL'S APOTHECARY, (?)

Oil painting on wood; in the Copenhagen Museum.

F. A YOUNG LADY.

Oil painting, extensively injured, in the Kestner Museum at Hanover.

&c.

&c.

RAPHAEL'S FRESCO PAINTINGS.

I. THE HOLY TRINITY, SURROUNDED BY ANGELS AND SIX MONKS OF THE CAMALDOLESE ORDER.

Fresco executed by Raphael in 1503, in the Church of the Camaldolese Convent of San Severo at Perugia (recently suppressed).

Engraved by Kalles.

Raphael not having finished the decoration of the lower part of the wall in consequence of his departure for Florence and Rome, P. Perugino undertook to complete it in the year 1521. At present the whole fresco is in a very sad condition.

II. THE FRESCO DECORATIONS OF THE VATICAN AT ROME, 1508-1520.

A. *The Four Chambers, commonly called the Stanze of Raphael.*

[All the principal pictures of these rooms, viz. 16 frescoes and two ceilings, have been engraved by Fr. Aquila in his "*Picturæ Raphaelis Sanctii Urbinatis ex aula et conclavibus Palatii Vaticani.*" The whole of the paintings are reproduced in outline in Montagnani's "*Illustrazione delle pitture nelle Stanze Vaticane di Raffaello Sanzio,*" but the value of these engravings is greatly impaired by their very reduced scale.]

1. *The Stanza della Segnatura, 1508-1511.*

All the paintings of this room illustrate the four great sciences—Theology, Poetry, Philosophy, and Jurisprudence.

The four principal frescoes are :

THE DISPUTE ON THE SACRAMENT ;

THE PARNASSUS: Apollo, the Muses, and an Assembly of Poets ; accompanied by two monochromes beneath representing ;

Alexander depositing the works of Homer in Achilles' tomb, (well known by Marc Antonio's engraving, Bartsch, No. 207), and

Augustus preventing the Manuscript of the *Æneid* from being burnt ;

THE PHILOSOPHY, commonly called ; "THE SCHOOL OF ATHENS" and

JURISPRUDENCE, illustrated by three compositions :

the three allegorical figures of Prudence, Fortitude, and Temperance ;

the Emperor Justinian presenting the Pandects to Tribonian (Civil Law), and

Pope Gregory IX. presenting the collection of the Decretals to an advocate of the Consistory, (Ecclesiastical Law).

The ceiling of this room had been decorated previously by Sodoma ; Raphael preserved its ornamentation, but inserted in it four circular medallions, one above each fresco of the walls containing the four allegorical sitting figures of

THEOLOGY,

POETRY,

PHILOSOPHY, and

JURISPRUDENCE.

and four square compositions, placed in the angles of the vaulted ceiling, the subjects of which were selected so as to

give further illustrations of the Sciences between which they were placed; they are:

THE FALL OF MAN;

APOLLO ORDERING MARSYAS TO BE FLAYED;

THE ALLEGORICAL FIGURE OF ASTRONOMY,—and

THE JUDGMENT OF SOLOMON.

All these frescoes are almost entirely by Raphael's own hand; in a few paintings of the ceiling only (*Jurispudence, Apollo and Marsyas, &c.*) can the assistance of pupils be detected. They are, generally speaking, in a fair condition, although none of them is without some traces of various injuries. In 1702 they were carefully cleaned and restored by Carlo Maratti, together with all those in the following rooms. The principal frescoes have been copied very frequently, but very seldom by artists of great merit, so that hardly any of these copies deserve special notice. We may mention one of the *Disputa*, ordered by Colbert, Lewis XIV.'s minister, and now in the Louvre; another, of the size of the fresco, recently painted for the *École des Beaux Arts* in Paris; and a copy of the *School of Athens* painted by Raphael Mengs, the property of the Duke of Northumberland.

More important for the Student are the numerous engravings of these grand compositions and the considerable number of original studies, cartoons, &c. still in existence. We shall quote only a few of each.

Besides Aquila's work it may be useful to compare Volpato's engravings of the *Disputa*, *Parnassus*, and *School of Athens*, and especially Professor Keller's grand *Disputa*. The three allegorical figures of the fourth wall and the four circular paintings of the ceiling have been engraved by Raphael Morghen; of the four square ceiling pictures we possess only rather poor engravings by N. Bocquet; far superior are Richomme's print of the *Fall* and Anderloni's *Judgment of Solomon*.

Highly interesting sketches for the *Disputa*, considerably altered afterwards in the progress of execution, exist in the Royal Library at Windsor Castle, in the Collections of H.R.H. the Duke of Aumale, (engraved by A. Leroy,) of Monsr. Gasc at Paris, (photographed by Mr. Th. Thompson.) Various studies for groups and single figures are preserved in the Louvre at Paris, (photographed by Mr. Th. Thompson,) in the Wicar Museum at Lille, (photographed by Bingham,) in the Collection of J. C. Robinson, Esq., (photographed by Mr. Th. Thompson,) in the Städcl Museum at Frankfurt, (photographed by Schäfer,) in the Collection of the Duke of Devonshire at Chatsworth, in the Fabre Museum at Montpellier, &c. &c.

The first sketch of the Parnassus, differing considerably from the fresco, is preserved in Marc Antonio's beautiful engraving, Bartsch No. 247. Of the many studies, we may quote the heads of Virgil, Homer, and Dante, and the drapery of the latter in the Royal Library at Windsor Castle; the studies for Apollo, for various draperies, &c., in the Wicar Museum at Lille; (photographed by Bingham and engraved by Wacquez,) several studies for the group of the Muses in the Collection of the Archduke Albert at Vienna, (photographed by Alinari,) in the Taylor Museum at Oxford, (photographed by Th. Thompson,) in the Collection of Mr. Boulton, in the Royal Library at Turin, (photographed by Marville), in the British Museum, &c.

The School of Athens is the only fresco of which the entire original cartoon has been preserved, one of the greatest treasures of the Ambrosian Library at Milan; of late it has been photographed by Signor Pozzi most successfully and on various scales. As a few of the most important studies may be mentioned: five drawings in the Taylor Museum at Oxford, (photographed by Th. Thompson,) the Diogenes in the Städels Museum at Frankfort, the group around Pythagoras in the Collection of Archduke Albert at Vienna, (photographed by Alinari,) the Philosophy in the Uffizj at Florence; well known by Marc Antonio's fine print, Bartsch No. 281), &c. &c.

The magnificent original sketch for the figure of Poetry, exists in the Royal Library at Windsor Castle; a similar one for Astronomy in the Collection of Archduke Albert at Vienna.

3. *The Stanza del Eliodoro*, 1512—1514.

The frescoes of this room were to represent God's promises to the Patriarchs and the protection he accorded to His Church at various epochs against enemies and unbelievers. The latter thought pervades the four frescoes on the walls.

HELIODORUS DRIVEN OUT OF THE TEMPLE;
THE SO-CALLED MIRACLE OF BOLSENA;
ATTILA RETREATING FROM ROME; and
THE DELIVERANCE OF S. PETER.

The ceiling pictures, inserted in a previously painted ornamental framework, represent;

GOD APPEARING TO NOAH;
THE SACRIFICE OF ISAAC;
JACOB'S DREAM; and
MOSES BEFORE THE BURNING BUSH.

Although the paintings of the ceiling have faded to a certain extent, and the large frescoes are seriously injured in a few places, all of them bear still the undoubted stamp of Raphael's own hand, apparently very little assisted by his pupils in their execution.

Besides Aquila's work we may name the engravings of the four ceiling pictures, by Joh. Alexander, of the Heliodorus and the Attila by Giovanni Volpato, and by Anderloni, of the Bolsena Miracle by Raphael Morghen, of the Deliverance of S. Peter by G. Volpato. For the frescoes of this second room there are far fewer studies in existence than we had occasion to quote when describing the chamber of the Segnatura. Amongst the most important are: a first sketch for the Heliodorus, in the possession of Mr. de Savigny at Berlin; two cartoon fragments: the heads of the angels, in the Louvre (photographed by Th. Thompson); a similar fragment of the horse's head, and studies for the group of the women, in the Taylor Museum at Oxford (photographed by Th. Thompson); the group of the Pope, in the Louvre (engraved by Dien, and photographed by Th. Thompson).

Studies for the Bolsena Miracle exist at Oxford (photographed by Th. Thompson), and at Vienna, in the Collection of the Archduke Albert (photographed by Alinari). The magnificent first design of the Attila, different from the fresco in many respects, is to be found in the Louvre (photographed by Th. Thompson); another drawing for the same, in the Taylor Museum at Oxford (photographed by Th. Thompson).

A sketch of the S. Peter exists in the Uffizj at Florence (photographed by Alinari). A beautiful fragment of the original cartoon of the Moses is in the Naples Museum; a study for the same is preserved in the Taylor Museum at Oxford (photographed by Th. Thompson).

The twelve Allegorical Caryatides under the principal pictures of this room have been engraved by G. Audran, and recently by L. Gruner; the small socle paintings between were all but destroyed when Carlo Maratti restored this room in 1702, and repainted by him or his assistants.

3. *The Stanza dell' Incendio del Borgo, 1514—1517.*

Painted by order of Pope Leo X., this room was to be decorated with representations of memorable events which had illustrated the lives of former Popes bearing the name of Leo. The subjects selected were—

THE JUSTIFICATION OF LEO III. BEFORE CHARLEMAGNE.

THE CORONATION OF CHARLEMAGNE BY LEO III.
 LEO IV.'s VICTORY OVER THE SARACENS AT OSTIA,
 and

THE "INCENDIO DEL BORGO" UNDER LEO IV.

These frescoes have suffered even more than the preceding ones, especially the Battle of Ostia; the assistance of pupils can also be traced in many places.

We possess good engravings of the four frescoes by Al. Fabri; of the Incendio also one by G. Volpato. Highly important are a few studies for the latter, which are still in existence, *e.g.*, the group of the women, the man carrying his father, the man jumping down, &c., in the Collection of Archduke Albert at Vienna (photographed by Alinari); the woman carrying water, in the Uffizj at Florence (photographed by Alinari); and in the Dusseldorf Academy, &c. Again, for the Battle of Ostia there are magnificent studies in the Taylor Museum at Oxford (photographed by Th. Thompson), and in the Collection of Archduke Albert (photographed by Alinari). The socle paintings by Giulio Romano, representing princes who have been protectors of the Church, were entirely repainted in 1702, under Carlo Maratti's direction.

4. *The Chamber of Constantine.*

Except two subordinate figures, upon which Raphael tried a new process of painting, this chamber was not commenced until after Raphael's death. But as Giulio Romano and G. F. Penni worked from his sketches and cartoons, of which several are still in existence, we must indicate here the principal compositions. They were to illustrate the establishment of the Church and the foundation of its temporal power, viz.:

CONSTANTINE ADDRESSING HIS ARMY BEFORE THE
 BATTLE;

CONSTANTINE'S VICTORY OVER MAXENTIUS;

THE BAPTISM OF CONSTANTINE BY POPE SIL-
 VESTER;

CONSTANTINE'S DONATION OF ROME TO THE POPE.

The four frescoes are engraved in Aquila's work; but of the eight Popes, the allegorical figures of Virtues, the caryatides, &c. which fill the intervals between the large paintings, no complete and satisfactory reproduction does yet exist. Rather freely treated engravings of twelve of the Virtues, by Volpato and others, have been published by the Roman "Calcografia;" two (Meekness and Justice) have been engraved separately by Sir R. Strange.

Highly important for the study of Raphael's intentions concerning the decorations of this last room are the few original drawings still in existence; in comparing them with the finished frescoes it is seen that various alterations, but not improvements, have been made by Giulio Romano and his assistants.

The first sketch of "Constantine addressing his army," is in the Collection of the Duke of Devonshire at Chatsworth. The beautiful finished drawing of the Battle is one of the ornaments of the Louvre (photographed by Th. Thompson). A grand academical study for the figure of a soldier falling into the river, is in the Chatsworth Collection; and a similar drawing of two soldiers struggling to get into a boat, in the Taylor Museum (photographed by Th. Thompson). Only a fragment of the original cartoon has escaped destruction; it is now in the Ambrosian Library at Milan.

B. *Raphael's Loggie.*

While the frescoes of the Stanze were being executed by Raphael himself, the decoration of the adjoining corridor or loggia, was intrusted to his pupils, working, of course, from his designs and under his supervision. This corridor, divided by pilasters into thirteen arcades, offered for decoration thirteen small cupola vaults, each of which was to receive four principal frescoes designed by Raphael himself, whilst the ornamental framework in which they were to be inserted, and the richly varied arabesques with which the pilasters were to be covered, were given up to the fertile talent of Giovanni da Udine, who had frequently proved his peculiar taste for inventing and executing an almost inexhaustible variety of similar graceful subjects.

The fifty-two compositions for the ceiling frescoes were selected from the Old and New Testament, and are well known as "Raphael's Bible." The whole series has been very often engraved. Most beautiful is Monsieur de Meulemestre's large work, published at Paris between 1828 and 1845. With it ought to be compared "*Le Loggie di Rafaele nel Vaticano*," engraved by Giov. Volpato and Ottaviani, which give the entire vaults and pilasters with all the arabesques, and "*Parerga atque ornamenta ex Raphaelis prototypis in Vaticani palatii xistis, &c.*," forty-three etchings by Pietro Santo Bartoli, representing Giovanni da Udine's stucco ornamentations.

The compositions of the twelve monochromes, originally painted below the windows, by Perino del Vaga, and at

present completely obliterated, have been preserved in small etchings by P. S. Bartoli.

Raphael's own and immediate share in the work consisted in furnishing more or less carefully executed designs, from which Giulio Romano and others drew the full size cartoons. A not unimportant number of Raphael's original sketches is still in existence, *e.g.* :

The Separation of Light and Darkness. In the Collection of Marchese Brancaleoni at Gubbio.

The Expulsion from Paradise	-	In the Royal
The Distribution of Canaan	-	Library at
The Baptism of Our Saviour	-	Windsor Castle.
Noah's Sacrifice	-	In the Collection
The Angels appearing to Abraham	-	of Archduke
God appearing to Isaac	-	Albert at Vienna
Jacob at the Well	-	(photographed
Joseph telling his Dreams	-	by Alinari).
The Passage of the Red Sea	-	In the Louvre
Moses on Mount Sinai	-	(photographed by
	-	Th. Thompson).
Moses striking the Rock	-	In the Uffizj
The Golden Calf	-	at Florence
	-	(photographed
	-	by Alinari).

&c. &c.

Only one of Giulio's cartoons, David and Goliath, has been preserved; it belongs to Messrs. Colnaghi and Co.

All these fresco and stucco ornamentations have suffered considerably in the course of three centuries and a half; important parts, *e.g.*, all the lower decorations, have been destroyed completely, so that what they represented can only be learned from old engravings. Quite recently the frescoes have not only been protected against further injury from wind and rain, by glass-windows being inserted in the hitherto open arcades; but also a most conscientious restoration has been undertaken, happily intrusted to highly competent artists.

C. *The Sala dei Palafrenieri,*

(*The Groom's Chamber.*)

Giovanni da Udine's fresco decorations of this room have all but disappeared, either completely destroyed or hidden under subsequent repaintings. Raphael's designs for the principal paintings, representing Christ and the Twelve Apostles, have been preserved in Marc Antonio's beautiful engravings

(Bartsch, Nos. 64-76); interesting old copies of the thirteen drawings themselves exist in the Chatsworth Collection, the property of the Duke of Devonshire.

In order not to cause frequent interruptions of subjects evidently connected, we have indicated first the whole of Raphael's works in the Vatican, executed during the thirteen years of his life at Rome under the Popes Julius II. and Leo X. We shall now complete this list by adding in chronological order the remainder of the frescoes either painted by the master himself during this period, or executed from his designs in various churches and private buildings at Rome.

III. THE PROPHET ESAIAS;

Painted at San Agostino, in 1512, by command of John Corizius, a Luxemburg gentleman living at Rome.

No satisfactory engraving yet exists of this fresco; the best are by N. Goltzius, N. Chaperon, or J. Cereda.

Raphael's cartoon for the two children near the prophet was again made use of for a fresco in a room of the Vatican, in which the two boys appear as supporters of the arms of Pope Julius II. The wall is destroyed, but one of the supporters has been preserved, and belongs now to the Academy of San Luca at Rome.

IV. THE TRIUMPH OF GALATHEA;

Painted in 1514 by command of the rich banker Agostino Chigi, in a room of his palace, usually known as "La Farnesina," now the property of Count Bermudez.

Dovizielli has obtained a beautiful photograph of this fresco. Engravings exist by Marc Antonio, by Richomme, &c.

V. THE PROPHETS AND SIBYLS;

Painted by command of Agostino Chigi, in the Church of S. Maria della Pace, in 1514 and 1515.

The prophets were chiefly executed by Timoteo Viti, from Raphael's cartoons, whilst the sibyls are the master's own work; both frescoes have been repeatedly restored.

M. Dien has engraved the sibyls very well; Cortois' and Castellus' prints of the prophets are rather unsatisfactory.

Several interesting studies are still in existence, *e.g.*, the prophets in the Uffizj at Florence (photographed by Alinari), and in the Collection of Baron H. de Triqueti (photographed

by Bingham), the sibyls in the Collection of Archduke Albert at Vienna (photographed by Alinari), in the Taylor Museum at Oxford (photographed by Th. Thompson), the Angels in the Collection of the Duke of Aumale (engraved by Leroy), &c.

VI. THE CREATION OF THE HEAVENLY BODIES.

Nine mosaics in the Church of S. Maria del Popolo, executed by Aloisio de Pace from Raphael's cartoons, by command of Agostino Chigi, in the year 1516.

The mosaics have been engraved by N. Dorigny, and again recently by L. Gruner in a special work. Original studies for the same are preserved in the Taylor Museum at Oxford (photographed by Th. Thompson), and in the Wicar Museum at Lille (photographed by Bingham).

VII. THE BATHROOM OF CARDINAL BIBIENA.

This small room in the private apartments which the cardinal in his quality of secretary to Leo X. occupied, on the third floor of the Vatican, was painted in the year 1516, probably by Giulio Romano after Raphael's designs. At present the room is not any longer visible; either the frescoes have been destroyed entirely, or, which is more likely, they have been rendered inaccessible because of the mythological nature of the subjects.

The principal compositions have been preserved by old engravings, *e.g.*:

Venus on the Sea, by Marco di Ravenna, Bartsch No. 323.

Venus and Cupid on the Sea " " No. 324.

Venus wounded by a Thorn " " No. 321.

Venus conversing with Cupid, by Ag. Veneziano, No. 286.

Pan and Syrinx, by Marc Antonio, No. 325.

Venus and Adonis " No. 484.

Raphael's original designs for Venus, and for Venus conversing with Cupid exist in the Munich Collection, and in the Royal Library at Windsor Castle; a beautiful cartoon fragment of the latter belongs to J. C. Robinson, Esq.

Two entire walls of the room have been given in chromolithography in L. Gruner's beautiful "*Specimens of Ornamental Art*, London, 1850."

Several of these graceful compositions were reproduced by Giulio Romano on a larger scale in a villa on the Palatine Hill. When this villa was converted into a French nunnery a few years ago, the mythological frescoes were saved from destruction by the Marchese Campana, who caused them to

be transferred to canvas; with other parts of the Marchese's collections they have been sold to the Emperor of Russia, and are now exhibited in the Gallery of the Eremitage at St. Petersburg.

VIII. THE LOGGIA OF THE FARNESINA.

Painted for Agostino Chigi, between 1516 and 1518, by Giulio Romano, Francesco Penni, and Giovanni da Udine, from Raphael's designs and cartoons; now the property of Count Bermudez.

The subject of these charming compositions is the history of Cupid and Psyche, from Venus's Jealousy to the Feast of the Gods, celebrating the final union of the lovers.

After various restorations and repairs which the frescoes had undergone, they have lately been judiciously cleaned, and, as far as necessary, carefully restored.

A beautiful and complete series of large photographs has been published by Messrs. Dovizielli of Rome. Many engravings are also in existence; amongst the best are those by N. Dorigny and by Fr. Schubert.

Of Raphael's own designs we possess still a certain number, *e.g.* :

Cupid and the Three Graces, the Three Graces, and Jupiter in the Council of the Gods, in the Royal Library at Windsor Castle; Psyche before Venus, and Ganymede in the Louvre (photographed by Th. Thompson); Mercury conducting Psyche to the Olymp, at Chatsworth, in the possession of the Duke of Devonshire; Apollo, in the Collection of Archduke Albert at Vienna (photographed by Alinari); the group of the Hours, belonging to the Duke of Aumale (engraved by Leroy); Cupid and Psyche in the Royal Library at Turin (photographed by Marville); Two Amorini in the Royal Collection at Dresden, &c.

IX. FRESCO DECORATIONS OF THE SO-CALLED VILLA RAFAELE.

The villa was destroyed during the siege of Rome by the French in 1849. Happily the proprietor, Prince Borghese, had caused the principal frescoes to be removed in 1845, and they are now to be seen in his gallery; only one of them is painted from Raphael's design—*The Marriage of Alexander and Roxana*, the original drawings of which still exist in the Louvre and in Archduke Albert's Collection at Vienna. The fresco has been engraved by G. Volpato; the four walls, including the ceiling, have been published in coloured engravings by F. S. Gonzales.

Another fresco formerly in this Villa Rafaele had been removed nearly forty years ago, and is now in the gallery of the Hermitage at St. Petersburg. It represents *The Rape of Helen*, a composition well known by Marc Antonio's print, probably the work of Giulio Romano, and painted considerably later than the Marriage of Alexander.

X. FRESCO DECORATIONS OF THE VILLA MAGLIANA, A SHOOTING LODGE OF POPE JULIUS II.

The whole of these paintings have been gradually destroyed with the exception of a few fragments which were transferred to canvas. A special work by L. Gruner and E. Platner, "*I Freschi della Villa Magliana, 1847*," contains good engravings of what was then visible. Two designs for the principal fresco of the villa, the Martyrdom of S. Cecilia (erroneously called S. Felicitas), exist in the collections of the King of Saxony at Dresden and of the Archduke Albert at Vienna, where both are attributed to Raphael; of this composition we have also a beautiful engraving by Marc Antonio (Bartsch No. 117).

Before we indicate a few frescoes which have been erroneously attributed to Raphael, we must mention an important work by Pinturicchio (a fellow pupil of Raphael in Pietro Perugino's studio), in the execution of which Raphael is said to have helped his friend, viz., the ten frescoes in the Library of the Siena Cathedral, representing incidents of the Life of Enea Sylvio Piccolomini, afterwards Pope Pius II., painted between 1502 and 1509.

There are two large pen-and-ink drawings still in existence; one in the Uffizi at Florence (photographed by Alinari), and one in the possession of Signor Baldeschi at Perugia, which are evidently Raphael's work and which represent the compositions of two of Pinturicchio's frescoes, differing from the same in various points, but whenever this is the case far superior to the fresco. There is no proof whatever of Raphael having had any share in the actual painting; in fact Pinturicchio had bound himself by explicit terms, in a contract drawn up between him and Cardinal Fco. Piccolomini, not only to execute the frescoes, but also to furnish the designs and cartoons himself; whatever assistance he obtained from the superior talents of his fellow pupil, must have been privately applied for, and granted in the same manner.

The most important fresco paintings which have been attributed to Raphael without sufficient reason, are the following :

a. The Last Supper, in the Egyptian Museum (the former convent of S. Onofrio) at Florence, discovered in 1845, when it seems to have undergone considerable cleaning and repainting. Four original studies for the same are still in existence ; three in the possession of the Uffizj at Florence (photographed by Philpot), and one belonging to W. Russell, Esq. ; they seem to indicate Pinturicchio as the author of this most remarkable work.

b. Frescoes in the former Villa Lante on the Janiculum at Rome (now converted into a nunnery of the Sacré Cœur, and inaccessible ; the frescoes executed by Giulio Romano and his scholars are said to have been destroyed).

Eight female heads, part of the decoration of two ceilings of the Villa, have been engraved by Desnoyers, Godefroy, and Aubert, as "Les Maitresses de Raphael." The two ceilings are reproduced in chromo-lithography in L. Gruner's *Specimens of Ornamental Art*.

c. Mythological frescoes in the Villa Madama. The pictures of two ceilings of this villa have been engraved under Raphael's name by G. Ottaviani ; they are merely works of his school. The entire ceilings are also to be found in Gruner's "Architectural Decorations of Rome."

d. The Seven Planets of the ceiling of the "Sala del Cambio" at Perugia, have been occasionally attributed to Raphael. It is probable that they are not Perugino's work, but there does not seem to be sufficient proof for ascribing them to Raphael in preference to any other of Perugino's better pupils.

e. The Allegorical Figures of the Planets, Signs of the Zodiac, &c., of the ceiling of the Sala Borgia of the Vatican, executed by Perino del Vaga and Giovanni da Udine, have been attributed to Raphael in a series of engravings by Bonato, Fontana, and others.

f. Similar in style are the Twelve Hours in another room of the Vatican, also engraved under Raphael's name by Petit, Fosseyeux, and others.

RAPHAEL'S ARCHITECTURAL WORKS.

The exact period when Raphael began his architectural studies is not known. We may suggest that his coming to Rome and seeing the works of S. Peter under the direction of his friend and relative, Bramante, must have exercised the strongest influence upon him. But in 1514 his reputation as architect was so completely established that

Bramante on his deathbed could recommend him as his successor in the direction of the works at S. Peter. Raphael submitted a plan, a model, and an estimate of the expenditure, which were approved, and on the first of April 1514 he entered upon his functions as "*Magister ejus operis*," with a salary of 300 gold scudi a year. We will attempt to give a complete list of all the buildings erected after his designs, as well as of those the plan of which has been erroneously attributed to him.

The most complete information concerning these edifices, together with plans, sections, &c., will be found in C. Pontani's "*Opere architettoniche di Raffaello Sanzio*," Rome, 1845, to which may be added "*L'Architecture Toscane*," by Famin and Grandjean de Montigny, and Letarouilly's work on Roman Architecture.

1. S. PETER, 1514 to 1520.

Of Raphael's share in the building very little is visible; he was chiefly engaged in strengthening Bramante's hastily constructed pillars and foundation walls; and the progress of the works was very slow in consequence of frequent want of funds. Raphael's plan for the continuation of S. Peter will be found in Pontani.

2. THE COURT OF S. DAMASO, in the Vatican.

Commenced by Bramante, it was completed after Raphael's nobler and richer design.

3. RESTORATION OF S. MARIA DELLA NAVICELLA (or in Domnica, on the Cælian Hill).

It is not certain whether the restorations were not completed before Raphael's arrival at Rome; the vestibule in front is most frequently attributed to him.

4. THE CHIGI CHAPEL, in S. Maria del Popolo, at Rome.

The chief evidence for the Raphaellesque origin of the architecture of this chapel rests upon two drawings in the portfolios of the Uffizj at Florence (recently photographed by Philpot). It must be admitted that they are not very much like other architectural designs of Raphael's which we still possess, and that the writing of various memoranda which they contain is very different from his usual graceful hand. In the Uffizj the two drawings have always been attributed to Antonio di San Gallo, and very possibly he may have been the architect employed by Agostino Chigi.

5. THE FAÇADE OF S. LORENZO, at Florence.

In the winter of 1515 to 1516, which Leo X. passed at Florence, Raphael was sent for and desired to submit to the Pope a plan for the completion of S. Lorenzo, the same

order having been given to Michel Angelo, San Gallo, Sansovino, and others; Michel Angelo's plan received the Pope's approval. Raphael's first sketch is preserved in the Collection of the Archduke Albert at Vienna (photographed by Alinari and engraved by Count de Caylus).

6. RAPHAEL'S OWN HOUSE (before 1514).

Built by Bramante after Raphael's design. The house is destroyed, with the exception of one solid rusticated pier, forming now the angle of the Palazzo Accorambonj, in the Borgo, near S. Peter's.

7. THE PALACE OF GIAN BATTISTA BRANCONIO D'AQUILA, Leo X.'s chamberlain.

Situated also near S. Peter's. The palace was pulled down in order to make room for Bernini's porticoes.

8. THE HOUSE OF JACOPO DA BRESCIA, Leo X.'s physician.

Now Palazzo Ricciardi (formerly Palazzo Berti), in the Borgo near S. Peter's, built from Raphael's design, in 1515 or 1516.

9. PALAZZO UGUCCIONI, on the Piazza del Granduca at Florence.

Raphael's design dates probably from 1515 or 1516, the time of his residence at Florence in the suite of Pope Leo X.

10. PALAZZO NENCINI, formerly Palazzo Pandolfini, at Florence.

Probably designed at the same period as the preceding Palace Ugucioni, but erected a few years later.

11. PALAZZO VIDONI, near the church of S. Andrea della Valle at Rome; erected, it is said, in 1515.

12. THE VILLA MADAMA, on the Monte Mario, beyond the Ponte Molle.

Built by the Cardinal Giulio de' Medici from Raphael's designs, but never completed.

Details of its architecture and of the fresco decorations by Giulio Romano will be found in Gruner's *Architectural Decorations of Rome*.

13. THE STABLES AND THE LOGGIA in the Gardens of Agostino Chigi's Palace, commonly called "the Farnesina," are said to have been built from Raphael's designs, but it is far more probable that they were the work of Baldassare Peruzzi.

14. Other buildings which have been erroneously attributed to Raphael, are, for example :

- a. The Ciciaporci (or Falconieri) Palace at Rome.
- b. The Loggia of the so-called Palazzo delle Convertende.
- c. The Palace on the Piazza di Montevecchio, &c. &c.

15. An interesting design for the upper part of a villa with aisles and balconies is preserved in the Taylor Museum at Oxford (photographed by Th. Thompson).

16. Two rich designs apparently for the mausoleums of some dignitaries of the church, and commonly ascribed to Raphael, exist in the Royal Library at Turin (photographed by Marville) and the Collection of the Duke of Devonshire at Chatsworth.

RAPHAEL'S SCULPTURED WORKS.

In this chapter we have to mention a few statues or groups which are generally believed to be Raphael's own work, and to indicate several of his designs, evidently intended to be executed by other sculptors.

1. THE STATUE OF THE PROPHET JONAH.

In the Chigi Chapel of S. Maria del Popolo at Rome, most probably Raphael's own work. A cast is exhibited in the Crystal Palace at Sydenham.

A small wax model, also attributed to Raphael, but more probably the work of Lorenzetto, slightly differing from the finished statue, belongs to the Department of Science and Art at South Kensington.

A drawing for, or more probably of, the statue is preserved in the Royal Library at Windsor Castle.

2. THE PROPHET ELIJAH—a companion statue to the Isaiah, and exhibited in the same chapel, has been attributed also to Raphael, but it appears more likely that it was executed by the sculptor Lorenzetto after Raphael's design.

3. A DEAD CHILD CARRIED BY A DOLPHIN.

The original group (of which Raphael had executed the child and possibly Lorenzetto the dolphin) has been lost sight of; a cast of the same exists in the Mengs Collection at Dresden. An ancient repetition in the possession of Sir H. H. Bruce of Down Hill was exhibited at Manchester.

4. THE BUST OF A YOUNG GIRL—Modelled in wax, in the Wicar Museum at Lille, perhaps an antique.

5. THE DESIGNS FOR TWO SALVERS.

Commanded by Agostino Chigi, in order to be executed in bronze by the sculptor Cesarino, a compatriot and friend of Raphael. The salvers have disappeared, but three of Raphael's designs are still in existence: one complete drawing in the Royal Collection at Dresden; a similarly treated design, representing merely part of a salver, in the Taylor Museum at Oxford (photographed by Th. Thompson); and a similar fragment in the Royal Library at Windsor Castle. All of them represent Tritons, Nereids, and Cupids, either fighting with the monsters of the deep or surrounding Neptune's car.

6. THE DESIGN FOR A MEDAL.

Commanded by Count Castiglione, Raphael's friend, in (or before) 1514. Raphael submitted several sketches; the one which was executed represented Apollo descending from his car, whilst the Hours are retaining the horses. (The medal is engraved in the Museum Mazzuchellianum, 1761); another design is preserved in Marc Antonio's engraving, Bartsch No. 293.

7. THE DESIGN FOR A VASE OF PERFUME is preserved in Marc Antonio's print Bartsch No. 498.

Amongst the works of sculpture the designs of which have been attributed to Raphael erroneously, are:—

a. The reliquary enclosing the Virgin Mary's wedding ring, which is preserved in the Cathedral of Perugia; it is the work of the before mentioned Cesarino da Urbino.

b. The design for a salver, ornamented with subjects derived from the history of the Israelites; now in the British Museum.

c. The carved stalls in the choir of S. Pietro at Perugia. The inscription, which gives the names of the different authors of those beautiful panels, does not mention Raphael, and no other proof has ever been brought forward.

d. The inlaid stalls of the choir of the Cathedral at Città di Castello. They are dated 1533 to 1540, and perhaps the work of Raphael del Colle (?)

e. A candelabrum which Raphael is said to have designed "in competition with Michel Angelo," in 1518. The engravings which have been published with this title by C. Normand are taken from candelabra belonging to the church plate of S. Peter's at Rome, and probably executed after Michel Angelo's designs.

f. The Fountain with the Tortoises—(Fontana delle Tartarughe, near the Palazzo Mattei, at Rome) is the work of the Florentine sculptor Taddeo Landini, who borrowed the principal motive from Raphael's Jonah.

5. The Design for a Medal
Commanded by Agostino Chigi in order to be executed
in bronze by the sculptor Giovanni Stanetti and friend
of Raphael. The medals have disappeared, but three of
Raphael's designs are still in existence; one complete drawing
in the Royal Collection at Windsor; a slightly treated design
representing nearly part of a medal, in the Taylor Museum
at Oxford (photographed by J. H. Thompson); and a similar
drawing in the Royal Library at Windsor Castle. All of
them represent Triton, Neptune, and Cupids, either fighting
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8. The Design for a Medal
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a. The religious character of the design, wedding ring,
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the before mentioned Giovanni da Udine.
b. The design for a silver, ornamented with subjects derived
from the history of the Israelites; now in the British Museum.
c. The carved stalls in the choir of S. Pietro at Perugia. The
inscription, which gives the names of the different authors of
those beautiful panels, does not mention Raphael, and no other
proof has ever been brought forward.
d. The painted stalls of the choir of the Cathedral at Orvieto in
Castello. They are dated 1505 to 1510, and perhaps the work of
Raphael del Colle (?).
e. A cartellino, which Raphael is said to have designed "in
competition with Michel Angelo," in 1518. The engraving
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taken from cartellino belonging to the church of S. Eustachio
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